



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# THE ROUND TABLE

---

## FOR THE TEACHER OF DRAMA

Recently Fate, impersonated by a program-maker, assigned to me the alluring task of summing up for a group of English teachers interested in drama the material available for their study. The task was not to select books suitable for use in class but rather to point out what, in my humble opinion, were books good for the teacher interested in drama to know. The aim was a selection rather than an exhaustive list. To serve this end, the lists are grouped under such heads as anthologies of long plays, anthologies of short plays, books on play production, books of dramatic criticism, helpful magazines, and catalogues of plays.

I present the lists to a wider audience with a good deal of temerity, but with the comforting thought that those who do not like it may have as good a time picking flaws in it as I have had in making it. I wish everybody exactly that good time.

Among the anthologies of long plays, the best remains Dickinson's, of which a new volume was published in February. The first volume covers the field fairly well—if it is to be covered in twenty plays. The American plays do not fill the space assigned to them, Barrie and Shaw are omitted, and Spain and Italy get no space. The second volume retains the first two faults and strives to amend the third. For a second text, I should choose Mathews' *Chief European Dramatists*. These two volumes give the reader a cross-section through the period of most importance to him and a longitudinal section beginning with the Greeks and coming down to modern times. I should recommend the other collections listed to fill up holes left by the first.

*Chief Contemporary Dramatists*, Dickinson (Houghton Mifflin)

*Chief European Dramatists*, Mathews (Houghton Mifflin)

*Representative English Plays*, Tatlock and Martin (Century)

*Chief Elizabethan Dramatists*, Nielson (Houghton Mifflin)

There are a few other anthologies, but these would certainly give a fine view of the field.

Collections of one-act plays have only just begun to appear. Many more, however, are in the offing. The Shay collection is most comprehensive, but Mayorga's is useful and Smith's is best adapted to high school.

*Fifty Contemporary One-Act Plays*, Shay (Stewart and Kidd)  
*One-Act Plays by American Authors*, Mayorga (Little Brown)  
*Short Plays by American Authors*, Smith (Macmillan)

If there is time to supplement the reading of plays with books dealing with movements and tendencies, there are several excellent volumes:

*The Modern Drama*, Lewisohn (Huebsch)  
*The Changing Drama*, Henderson (Stewart and Kidd)  
*Continental Drama of Today*, Clark (Henry Holt)  
*Modern Dramatists*, Dukes (Sergel)  
*The Play of Today*, Hunt (John Lane)

Without implying any criticism of the others I should select the first two for a starter as covering the field most widely with the minimum of effort.

In more limited fields there are:

*The Contemporary Drama of Italy*, MacClintock (Little Brown)

and its companion volumes: *England*, by Dickinson; *Ireland*, by Boyd; *France*, by Chandler. Also very useful are:

*Plays and Players of Modern Italy*, MacCleod (Sergel)  
*Contemporary French Dramatists*, Clark (Stewart and Kidd)

Among the books on the technique of play-writing I should still give first place to Archer's *Play-Making* for general cultural purposes and a high place to Hamilton's *Theory of the Theater*. Professor Baker's texts are for the ambitious play-writer.

*Play-Making*, Archer (Small Maynard)  
*The Theory of the Theater*, Hamilton (Henry Holt)  
*The Technique of the Drama*, Baker (Houghton Mifflin)  
*The Technique of the One-Act Play*, Lewis (Luce)

Older books are:

*The Technique of the Drama*, Price (Brentano's)  
*The Art of Play-Making*, Hennequin (Houghton Mifflin)

In a class by itself as a scholarly compilation for scholars is:

*European Theories of the Drama*, Clark (Stewart and Kidd)

There are several magazines that it is wise to keep in touch with. *The Theater* is good for pictures and notices of current productions. *The Drama* contains notices of only the better plays, Drama League news, and many useful one-act plays. *Poet Lore* (quarterly) gives the less accessible foreign plays. For the new movement in the theater there is only one adequate magazine, the very artistic *Theater Arts* (quarterly). Its material is unique and of the highest grade. Many of the weeklies

furnish good reviews. My first choice would be Lewisohn's reviews in the *Nation*. The *Boston Transcript* has also a valuable page. The *Christian Science Monitor* keeps track of new manifestations throughout Europe. The *New York Times* has information about New York productions. *Current Opinion* and *Hearst's* contain each month an abridgment of a current play, often one not obtainable in print.

There are catalogues of plays that it is well to know about if one is on the lookout for new material.

*The Plays of the Little Theatre*, Shay (Stewart and Kidd), contains one thousand titles with a brief characterization of each. This list is also found in the back of *Fifty Contemporary One-Act Plays*.

*Plays for Amateurs*, Clapp (Drama League, Chicago)

*The Dramatic Books and Plays*, Lower and Herron (Boston Book Co.)

*World Drama Prompter*, La Jolla, California

All the publishers, such as French, Baker, Sergel, have catalogues, and Norman Lee Swartout, of Summit, New Jersey, publishes a selected list.

Perhaps I ought to say again that this list is for the teacher and not for the student. Many plays valuable for school use have already been listed and described in the *English Journal*. It still seems to me that a fine work remains to be accomplished here. I wish the English Council, or the *Journal* independently, could make a new comprehensive list of plays for high-school reading and production. Much of the best drama is not suited to school use because of its sophistication and because its appeal is to emotions not yet aroused in very young people. The better lists which have been made are far from new and of course do not include the many good things of recent years. I hope someone or some group with wisdom and good common sense will furnish such a list soon.

FRANK G. TOMPKINS

CENTRAL HIGH SCHOOL  
DETROIT, MICH.

---

#### PROJECTS FOR BUSINESS ENGLISH COMPOSITION

Although the general aim of a high-school course in business English composition is the same as the general aim of a high-school course in any English composition—to give the prospective citizen the best possible means of expressing his thoughts—the specific aim is somewhat different. This specific aim is set by the demand of the business world that a boy or girl coming from high school must know perfectly two things: the minimum essentials of good English, and how to write a business letter correct in form. Besides these two requirements, the